

The Musical World.

(REGISTERED AT THE GENERAL POST-OFFICE AS A NEWSPAPER.)

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VOL. 61.—No. 12.

SATURDAY, MARCH 24, 1883.

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MR CHARLES SALAMAN'S HEBREW LOVE-SONG.

(To the Editor of "The Jewish World.")

SIR,—Among the Notes in *The Jewish World* of the 2nd inst. there is one on the English version placed under Judah ben Sabbathai Halevi's Hebrew distich, set to music by Mr Charles Salaman. The writer in that note bestows, in a brief space, a number of severe remarks on the rendering in general, and on that of שרפים by "fiery angels," and of ששני by "roses" in particular. The critic is certain, "in the first place," that the word "Shoshannah," as Mr Salaman "could have discovered from any dictionary, means, not rose, but lily; and that, in the second place, he (Mr Salaman) fails to understand the sense of the lines, and thus misses the extremely happy simile of the original."

But if the writer of the note had only not "failed to understand" that the *Seraphim* here mentioned have nothing to do—were never meant by the translator to have anything to do—with the Celestial Intelligences seen by Isaiah in his vision (Isaiah vi. 2), but are metaphorically used for the maiden's *flashing eyes*, ever watchful above her *rosy cheeks*, he would not have been betrayed into the attempt to make merry at the expense of Mr Salaman's rendering, which he would not then have described as "a simile, one half of which is derived from the *inamorita's* (sic) cheek, and the other has had to be brought from Heaven above." If there be any wrong in this importation from Heaven, the critic has to lay it exclusively to his own charge. It is surely not an extravagant demand upon the penetration of the "ingenious reader" that he shall make for himself the application of the metaphor which substitutes for "beautiful eyes" "fiery Seraphim;" or, is a composer really bound to publish with his music a commentary on the text?

The alleged mistranslation of ששני (which is from שושן, not from השושנה), animadverted on "in the first place," cannot be so readily admitted as the critic presumes. He seems to be perfectly certain of having all Hebrew lexicographers on his side. But he is in error. In the אוצר השושים, by בן זאב, the favourite lexicon in use among Hebrew students of the Bible in the generation after Moses Mendelssohn, we find (p. 263) that שושן is the Hebrew for "rose." This authority does not as much as notice the opinions favourable to the "lily."

Michael Josephs, than whom no one stood in higher repute among the Hebraists in this country, states in his English and Hebrew Lexicon—s.v. "Rose"—that Moses Mendelssohn's translation of ששני by "rose" is adopted by him (Michael Josephs) as being the most correct, for which adoption he claims moreover, the support of the commentator Rashi.

J. Johlson, a Hebrew scholar of note, author, *inter alia*, of a Hebrew-German Lexicon of the Bible, while admitting "lily" (lilie) for שושן, in the historical books, excludes every term but "roses" for ששנים (the word under discussion) in the six places where that word occurs in the Song of Songs.

Although the foregoing quotations are sufficient, in point of quantity and of quality, to prove that the critic in the Note had no warrant for asserting that Mr Salaman could have discovered from any dictionary that the word *Shoshannah* means, not "rose," but "lily," an additional voucher from a highly respectable quarter "for the liberty of option" will complete the evidence.

Julius Fürst, in his "Concordance of the Bible," after enumerating the various meanings attributed to שושן (p. 1124), after mentioning that רר"ק calls it "a violet," others "a lily," while the ancient Hebrew interpreters (he means the Targums) take it for "the rose," sums up in the words וְהַבְּוֹרָה יִבְרָר, i.e., "Let every one choose as he lists." Then what is to exclude Mr Salaman from the privilege of selecting "the rose?"

Thus the charge of misdemeanour against the Hebrew Lexicon falls to the ground. But there is another and weightier indictment in the Note; for "Mr Salaman, in the second place, fails to understand the sense of the original lines." According to the English version which accompanies Mr Salaman's music, Judah ben Sabbathai makes his swain address this complaint to the shepherdess:

"Why do you, whom I have ever served faithfully, torture me cruelly?
When I long to feast on your rosy cheeks, I am warned off by the Seraphic
flashes of your eyes."

There is nothing of "lilies" here!

But this is not to the taste of the critic. Agreeably to his conception, "Halevi had here in his mind's eye the mingled white and red on the cheeks of the fair one whom he apostrophises. The 'white' he compares to the 'lily;' the rosy hue that surmounts it suggested the 'Seraphim,' or 'glowing' angels of the simile, and the ruddy glow upon the dusky, olive cheeks of some Southern beauty would render the comparison peculiarly appropriate." So, the guard-keeping "Seraphim" stand for "roses" on the cheeks (roses that keep watch and ward!) and these "roses" are nevertheless "mingled" with the "lilies;" then, how can the "glowing ones"—the roses that are "above"—guard "the lilies," which must consequently be somewhere on a lower level, and with which they—the watch-keeping roses above—are all the while "mingled?" Another question. How do, or can, the "roses" on the cheeks perform the office entrusted to them of protecting the "lilies" of the cheeks from the shepherd's amorous assault?

Besides, can it be granted that any poet would use the epithet "lily," or "lilies," or "lilies and roses," to describe "the dusky olive cheeks of some Southern beauty?" Are roses, or are lilies, of a dusky olive in Southern lands? To make "Seraphim" a poetical substitute for "roses" is a *conceit* that would not have occurred to any one whose acquaintance with "Seraphim" was derived from the Bible only. The "language of the flowers" may supply the missing link. Let not, in Jewish or non-Jewish circles, the fancies of the critic be in any degree attributed to the very rational ideas transparent in the lines of Rabbi Judah ben Sabbathai Halevi of Barcelona!—Yours obediently,

March 16th, 1883.

T. T.

THE BALFE PRIZE BALLAD.

(From "The Dublin Daily Express.")

No fewer than 26 compositions were sent in on the 31st of January in competition for this prize. As it was limited to natives of Ireland under the age of 21, this shows that the "juniors" promise well. The value of the prize was in itself too small to elicit such competition, but the great honour attached to success was a higher incentive. The following are the *noms de plume* by which they were to be identified:—Sea-gull, ahoy! Halosudne, Endymion, Vanderdecken, H F B, Rhoda, Consuelo, Spes, Don Pasquale, L R, Poll, Lohengrin, Barthula, Apollo, Stoni, Cruiser, Arion, Runah, Eileen, Venus, A Rossiocli, Timoleon, Paudeen, Pan Monck, Moxten. The task of deciding was undertaken by Mr Geo. A. Osborne, as a life-long friend of Balfe, and as one of the few Irish composers who have achieved a high reputation both in Paris and London. To "Lohengrin" has been awarded the first prize. The words are taken from the poetical works of our well-known fellow citizen John Francis Waller, LL.D. The successful composer of the music is Mr Edward H. Seymour, of 7, Winton-road, Dublin. A second prize has been given to Vanderdecken, composed by Mr Arthur E. Barrington, of Ballyman, Bray. The two are the best specimens sent in of different styles of composition. We are requested to state that the manuscripts will be returned on application to Mr Hercules Macdonnell.

The following is Mr Osborne's award—

5, Ulster Terrace, Regent's Park,
March 4, 1883.

My dear Macdonnell—I have carefully examined the manuscripts you sent me. I award two prizes, one for £7 to "Lohengrin," the second for £3 to "Vanderdecken," composer of the "Northern Star." In many of the manuscripts there is a rich vein of melody and a laudable ambition which augur well for the future; but there is also a lack of that knowledge which is the result of careful study. Those of our young musicians who are anxious to distinguish themselves have a powerful incentive when viewing the memorials erected to Balfe in St Patrick's Cathedral and Westminster Abbey.

"Honour to whom honour is due," I hope the day may soon come when our deceased friend and countryman, William Vincent Wallace, will be honoured by similar recognition of his great talent.

Very sincerely yours,

G. A. OSBORNE.

FOR KING AND KENT.*

The year 1648 was remarkable in English History, especially as affecting the destinies of the gallant and unfortunate sovereign, Charles I. Parliament, by its prohibition of the ancient Christmas festivities, had, in the preceding year (1647), materially offended the general feeling of the nation. The prevalent discontent found expression in the ballads of the day:—

*"Gone are those golden days of yore
When Christmas was a high day!
Whose sports we now shall see no more;
'Tis turn'd into Good Friday."*

And again

*"Plum broth was Popish, and mince pie,
Oh! that was flat idolatry;
Thus did each idle pated clown
With frantic zeal cry Christmas down."*

The shock to the feelings of the people found expression in ways more dangerous than sentimental ballads, and led to serious rioting in Canterbury. This first outbreak of a newly awakened opposition to the Parliament met with active and hearty response from the whole country, so that at the commencement of 1648 and throughout the greater part of that year the prospects and fortunes of King Charles looked bright and promising. Many circumstances at the opening, and through the progress of the year 1648, combined to give good augury of a restoration. The undoubted loyalty of the majority of the people, the petition in favour of the king, presented by the freeholders of Surrey, who, on its being rejected by the House of Commons, met to protest with their lives and weapons; the development of the Canterbury Riots into the rising of the freeholders of Kent, arms in their hands, for the deliverance; the retirement of the Kent Royalists before the regiments of Fairfax across the Thames into Essex, and their occupation of the town of Colchester, before which they detained the Parliamentary forces nearly twelve weeks through an abnormally rainy autumn; the advance into England of a considerable portion of the Scottish army, under the Marquis of Hamilton; the revolt of a division of the English fleet, which cashiered the Parliamentary officers, and declared for the Sovereign; the influence, moreover, in the House of Commons of Presbyterian members, who more or less desired a reconciliation—all these inspired the king with sanguine hopes, and seemed to hold out every prospect of his ultimate restoration. The chief of these events are admirably set forth in one of the ballads of the day:—

*"Brave Colchester doth still defy
The ling'ring saints about it,
Their walls are lye'd with Loyalty,
The saints can do without it."*

*"The fleet are jostling to the shoare,
The highborne Prince of Wales
Is now resolved to try once more
If he can turn the scales."*

*"Th' enrag'd Scots have told us now
What they do come about,
It is to make the members bow,
And put the saints to rout."*

*"To bring King Charles from th' Isle of Wight,
And set him on his throne,
To settle Peace, and Truth, and Right,
Such is the Scottish tone."*

With the waning year, however, came a falsification of these hopes; disaster was piled upon disaster. The defeat of the Scottish army, the surrender of Colchester (bringing with it the immediate execution of its gallant defenders, Sir Charles Lucas and Sir George Lisle, despite their surrender in the castle yard of Colchester, which terminated the armed efforts of the English Royalists), the vindictive anger of the Republican soldiers, the increasing violence and final victory of the Independent party in the Parliament, who now refused to hold any communication with the King, the increasing animosity of the agitators and soldiers demanding the life of the Sovereign, disappointed the early promise of the opening year, darkened the political horizon, and, in the later December days of 1648, overshadowed the path of the King with the sad spectre of a speedy martyrdom.

Colonel Colomb gives an account of the riots at Canterbury, the rising of the Surrey freeholders, the confederacy of the gentlemen of Kent, the siege of Colchester, the dispersion of the Scottish

*"For King and Kent," By Colonel Colomb. An Historical Novel Three Volumes. (Remington & Co.)

army, the revolt of the fleet, and the intrigues in Parliament. Nor can anyone acquainted with that eventful period impeach the historical fidelity of the narration. Every fact and incident, every moving episode by flood or field, can be substantiated to the minutest detail by contemporary evidence.

If the Horatian Canon may be applied to novel writing—

"Omne tulit punctum qui miscuit utile dulci"—

then the author of these volumes may be fairly said to have won the praise implied. While giving a faithful objective picture of the history of the time, he has not overlooked the subjective requirements of a novel, but has interwoven in his tale the fascinations of a romance, the vagaries of lovers, and thrilling personal adventures. The hero, one Rupert Langdale, a London apprentice, by the aid of his personality affords a glimpse behind the scenes, and the leaders in the historical events recorded, the preachers of the day, Boreman, Marshall, and Hugh Peters; the Parliamentary Generals, Fairfax, Harrison, Ireton, Rainsborough, and Hacker; the leaders of the Royalists, Lord Capel, Lucas, Lisle, Sir Bernard Gascoign, and Edward Hales, are faithfully portrayed. By the same ingenious contrivance the secrets of Lady Fairfax's drawing-room, the daily life of the Royal prisoner at Carisbrooke, the various designs for his escape, planned by Captain Burnley and others, the punishments inflicted on the Royalist prisoners, the manners and customs prevalent in the mansions of the gentry, and the ruling passions of the citizens and apprentices of the capital are laid bare to the curiosity of the reader.

Though the author is animated by strong sympathy with Charles I. and his gallant adherents, his sympathy in no case degenerates into partiality, nor does his dislike of the Puritans and Parliamentarians allow any exaggeration of their proceedings. It has not for some time been our lot to meet with so amusing a union of fact and fiction, circumstantial history, and veritable romance.

Colonel Colomb devotes a chapter to the execution of Lord Capel, and to the fatal attack on Colonel Rainsborough by three disguised cavaliers at Pontefract on the 29th day of October, in retribution for the unmerciful execution of the two heroes of the siege of Colchester, which evil counsel he had the main credit of advising, according to a ballad of the day, entitled the "Ghost of Rainsborough"—

*"For when the town they did surrender,
I plotted all against them then,
I quickly brought unto an end there
The lives of two brave gentlemen."*

The words "Kent and King" formed the motto inscribed on the flag under which the gentlemen of Kent collected and led their forces. The events of that rising occupy a prominent position, and Colonel Colomb could not have hit upon a more characteristic title. He shows a perfect mastery of the minute details and subtle politics of this eventful period. His work not only provides diverting reading, but is worthy estimation as a contribution to the right understanding of an important chapter in the History of England.

Signor G. Gariboldi, the accomplished professor of the College Rollin, Paris, will arrive in London to-day to pass the Easter vacation with his friend, Dr Brandt. Signor Gariboldi, who is a Chevalier de la Couronne d'Italie and an Officier d'Académie, will, no doubt, find an opportunity of enabling the English public to become acquainted with his talent, both as composer and executant.

LYCEUM THEATRE.—Mr Henry Irving, with the kindly consideration that has distinguished his career as a manager, has availed himself of the opportunity afforded by the broken week before Easter to close his theatre in order to give a week's rest and holiday to the members of his company. There is not the slightest diminution in the desire to see the popular revival of Shakespeare's *Much Ado About Nothing*, which will enter upon its new career this Saturday morning, when the theatre will be re-opened to the public.

PROFESSOR MACFARREN'S LECTURES.—On Friday the 16th, Professor Macfarren gave the last of his annual course of four weekly "Lectures to the University of Cambridge" before the College of Organists in the Holborn Town Hall, the subject for this year being Bach's sequel to the "Wohltemperirte Clavier," or twenty-four Preludes and Fugues, and the illustrations were on each occasion played on the pianoforte throughout by Mr Windeyer Clark. This theme was also the subject of four lectures delivered by the Professor to the students at The Royal Academy of Music which were concluded on the 14th, and were respectively illustrated on the pianoforte by the following present students of the Institution:—Mr. T. B. Knott, Miss Beatrice Davenport, Mr. C. S. Macpherson (Balfe Scholar), and Miss Margaret Gyde (Thalberg Scholar).

CHERUBINI.

(Continued from page 158.)

The greatest works of art sometimes owe their birth to a kind of chance. We have just seen to what a concatenation of fortuitous circumstances we are indebted for the existence of the admirable Mass in F, the first specimen of sacred music dating from the maturity of Cherubini's genius, and yet we may say that it gave the signal for the renewal of the forms of art. Grand, luminous, and serene, it is a truly architectural monument, the mighty courses of which seem destined for ever to defy the injuries of time.

Furthermore—and this is what especially characterizes it—its ardent and pathetic tone, its dramatic style, so full of movement, contrasted strongly with all the traditions previously accepted in connection with sacred music, exciting public admiration and general astonishment.

"This mass," said a critic of it, "the first and one of the most remarkable written by the illustrious master, presented sacred music from an absolutely new point of view. Up to that time such music had been clothed in the severe forms considered the most appropriate to matters connected with the Church. In whatever way the innovation is judged, we must allow that it was calculated to cause a great sensation. The day the Mass was performed for the first time before the Prince de Chimay's visitors, long pauses had to be made after each number to enable those in the room to manifest their astonishment, caused by a style so unexpected, so expressive, and so rich in imagery. Cardinal Caprara, the Pope's Legate, sent by his Holiness to the First Consul, Bonaparte, when it was proposed to re-establish religion in France, was present at the performance; going up to the composer, he said to him: *Caro figlio, siete degno di cantar le lodi di Dio.*"*

Another writer on this admirable work has characterized as follows the style adopted by Cherubini in his sacred music:—

"Cherubini's innovations in the domain of sacred music, as well as in every other, consist more especially in the introduction of a dramatic element, in a more vivacious expression of the sense of the words, and in a more brilliant employment of all artistic resources. The artists of the eighteenth and nineteenth centuries who elected to place their art at the service of religion, could not be inspired, like Palestrina, by the pure faith of the Middle Ages, nor by the simpler but more solid and profound faith of Handel and Bach. New ideas had shaken the foundations of religion, and devotion was disappearing from the lay world. As a matter of course, sacred music gained in extension and internal power. Personal human impressions and mundane ideas were mingled with the purity of the idea of God; the orthodox and confessional impress was consigned to the back-ground; art was no longer exclusively devoted to the cause of religion, but was also enlisted in the interest of art. It was thus that Haydn and Mozart composed their masses and hymns, and it was thus that Cherubini composed his. The former created with greater ingenuity, and the latter with greater reflection, but each obeyed a sentiment more artistic than religious.—'He was no mystic in religion,' said Cherubini's daughter. 'He understood it liberally, like a man of high intelligence, and not according to the narrow and absolute ideas of the Catholic Church.' The works of the German masters we have mentioned formed the basis on which he resolved to raise, according to his own principles, his edifice. Beethoven subsequently followed a similar path, only in a more sublime and lofty manner, when he gave the world of music his immortal *Missa Solemnis*. The dramatic element to which Beethoven lent such admirable expression was studied and successfully employed by Cherubini also, and Beethoven may possibly sometimes have borrowed from the Florentine master, as expressly stated by Seyfried in reference to the *Requiem*."†

I shall not endeavour to take any particular side in the oft-mooted question as to Cherubini's sacred music, namely: whether the dramatic element introduced by him into it is or is not hostile to religious feeling. I know that, among other critics whose opinion ought to be taken into consideration on such a subject, d'Ortigue has rendered himself remarkable by his uncompromising spirit, placing in the same category all the religious compositions produced for two centuries, from those of Carissimi,

* These lines are taken from an article published by M. Edouard Fétis, jun., in the *Indépendant de Bruxelles*, August, 1839, and reprinted in the *Paris Revue et Gazette musicale* in its number for the 5th September following.

† Luigi Cherubini, by La Mara.—I must mention that I am here translating the Italian text, itself a translation from the German. [And the present translation is made from M. Arthur Pougin's interpretation.—TRANSLATOR, M. W.]

Scarlatti, Pergolesi, Jomelli, Leo, Mozart, and Graun, down to those of Cherubini, Lesueur, Beethoven, Hummel, and, of course, Rossini; the last he overwhelmed with genuine anathemas. We are not ignorant that d'Ortigue, thoroughly enthusiastic for plain song, did not admit that a sacred character could be imparted to music written in modern modality; a little more, and he would have fulminated against Palestrina himself, who had had the audacity to employ in his Masses a few rare dissonances; I know scarcely anyone, save Marcello, whose psalms found grace in his eyes, if even they did! As regards myself, it strikes me that the dramatic element—let me make myself well understood: I say the dramatic, not the theatrical, element—may perfectly well find a place in religious music, and it appears to me puerile and, at the same time, unreasonable to wish to refuse this music pathetic expression, which may be only the expression of sorrow and is not necessarily the picture of passion. I am well aware that, in what concerns music, a varying art without precision in the matter of expressive power, the distinction may be difficult to seize, but this is precisely what men of genius are bound to understand and decide. However, refusing, as I have said, to take part in the quarrel, I limit myself to admitting in principle the form adopted by Cherubini; for this course allows me to consider his religious works from a purely musical point of view, and to admire them without after-thought or restriction. To return to the Mass in F: it is an incomparable masterpiece; it opens up a new path in art; and, for the admirers of Cherubini, it has the advantage of having furnished him an opportunity of entering on a second career and of permitting him to create a long series of fresh masterpieces.‡

(To be continued.)

Easter.

CHRIST IS RISEN.*

(Sacred Song.)

Christ is risen! Behold He bursteth
Through the seal'd and guarded tomb;
Planting on its hallow'd threshold
Flowers of amaranthine bloom.
Christ is risen! The springtide beauty
On the face of nature lies,
But the Easter glory decketh
Christian Hope with fairer dyes.
Christ is risen! Oh! hearts that languish
Chase the cloud of sorrow far;
Share the Resurrection triumph:
Hail! oh, hail our Morning Star!

* Copyright.

SARAH ANN STOWE.

FREDERIKSHALD (NORWAY).—Friedrich August Reissiger died here on the 1st inst. Born in 1809 at Belzig, he attended the Thomas School, Leipsic, and then entered the University of Berlin, with a view to taking holy orders, but soon afterwards resolved on devoting himself to music. In 1840, he went to Norway, and was appointed conductor at the Town Theatre, Christiana. Since 1850, he resided here. Like his more celebrated brother, Gottfried August Reissiger, the Dresden *Capellmeister*, he essayed all kinds of composition. In Norway he was highly esteemed for his four-part choral songs.

COPENHAGEN.—Determined not to be behind other European capitals, this one also has its infant musical phenomenon, in the person of Ilona Eibenschütz, a girl-pianist of eleven, who has been giving a number of concerts, at one of which the Queen was present. After terminating her engagements here she will start on a tour through the Danish provinces.—The St Cecilia Association have given a very satisfactory performance of Haydn's *Creation*.—Mlle Grabow, *prima donna* at the Theatre Royal, Stockholm, has appeared here in Ambrose Thomas's *Mignon* and *Hamlet*. She was much liked, especially as Ophelia, in which character she has been compared with her celebrated countrywoman, Christine Nilsson.

‡ As we have seen, Cherubini wrote and produced only two numbers of his Mass at Chimay. Here is the entry concerning it in his Catalogue: "1808. Mass (in F) for 3 voices, choruses, and accompaniments. Commenced at Chimay and terminated at Paris the year following. Engraved and published in 1810."

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ROYAL ACADEMY OF MUSIC.

St James's Hall was crowded on Friday evening, March 16, when the students of this institution gave an orchestral concert, under the guidance of Mr W. Shakespeare. Such occasions are always made available for a manifestation of sympathy with the Academy and its charges. Applause is liberally bestowed, and the public seem to take a peculiar pleasure in looking upon the bright and cheery spectacle presented by an orchestra full of youth and hope. This is not to be wondered at, especially as each successive concert makes a larger display, and more distinctly suggests the happy circumstances under which the Academy, having reached a position befitting its national character, now carries on its work. On Friday evening a larger part than ever of side galleries was given up to students who could not be accommodated on the orchestra. The fact was noted with interest and approval. It showed that, despite all changes—past, present, and prospective—the Academy holds its own in the confidence of the public.

As we have often pointed out, a concert of the kind under notice is not for criticism, but for record and such encouragement as can fairly be given. Even with this restriction, much might be said of what was done, and especially concerning the first movement of a MS. symphony in "D minor" by G. J. Bennett, a student. On previous occasions it has been a pleasant duty to declare the high promise of this young composer, whose uncommon gifts are positive and unmistakable. We must discharge this obligation again, with added emphasis in proportion to the fuller evidences given by the symphonic movement. Mr Bennett is, apparently, developing greater independence of thought and expression. He is beginning to find an idiom of his own, without, however, showing the smallest leaning towards the prevalent notion that to run out of the old lines is, *per se*, a praiseworthy act. His music may be left for notice in detail when the entire work is heard. Suffice it now that its approach to masterfulness and strength of character heightened the expectations of those who are watching Mr Bennett's career. The movement was much applauded, and its composer called to the platform. Another novelty was a tenor serenade by Mr Herbert Smith, also a student. This is a pleasing work, and shows considerable taste, but we would suggest to the author that when a *harp obbligato* is introduced, there should be no orchestral *pizzicato*. The effect of the one destroys the effect of the other, and the *harp* in this instance was of the slightest possible value. Other features in the programme were Brahms' pianoforte Concerto in D minor, Schumann's one work of the same class, and a part of Sir J. Benedict's in E flat. In addition, the *Walpurgis Night* of Mendelssohn was given. Engaged upon music of such high pretension the young performers underwent a severe test, but in no instance failed to deserve encouragement. Mr Shakespeare conducted throughout with conspicuous skill and judgment.—D. T.

We subjoin the programme in *extenso*:—Concerto in D minor, Op. 15 (Brahms), pianoforte, Miss Cantelo (Lady Goldsmid Scholar, Honorary Potter Exhibitioner); Aria, "Voi che sapete," *Nozze di Figaro* (Mozart), Cherubino—Miss Eleanor Rees; Cantata, *The First Walpurgis Night* (Mendelssohn), solos by Miss Marion Burton, Mr Hirwen Jones, and Mr Lucas Williams; Andante—Allegro con Brio, from Symphony (MS.) in D minor (G. J. Bennett, student); Concerto in A minor, Op. 54 (Schumann), pianoforte, Mr. Septimus Webbe; Serenade (MS.) (Herbert Smith, student), Mr Dyved Lewis (Harp *obbligato*, Miss Florence Chaplin); Allegro Moderato, from Concerto in E flat, Op. 89 (Sir Julius Benedict), pianoforte, Miss Margaret Devey; Andante and Scherzo Capriccioso, Op. 16 (Ferdinand David), violin, Mr Prentice Chapman; Overture, *Le Nozze di Figaro* (Mozart).

Conductor, Mr William Shakespeare. The next Chamber Concert will be on Saturday evening, April 25th, in the Academy Concert Room.

NEW YORK.—(*Correspondence*.)—Theresa Theo (returned from Mexico) is singing in New York.—Mapleson's spring season at the Royal Academy of Music began on the 12th inst.—Christine Nilsson was to give three concerts on the 19th, 22nd, and 24th inst at Steinway Hall.—Frederic Archer's "Organ *Matinées*" have proved so successful that a third series was commenced on the 5th inst.—Levy, the cornettist, is still suffering from the effects of his fall on board ship, during his voyage from England to America. He narrowly escaped breaking his arm and collar-bone.—(He is now well and playing again in public.—Dr Blidge.)

HANS VON BÜLOW.

(To the Editor of the "Musical World.")

SIR,—Dr Hans von Bülow has left Meiningen for an indefinite period. And no wonder; such an out-of-the-way spot was too narrow for the adequate development of a spirit, eager, restless, and far-searching like his. What could Von Bülow do at Meiningen? and what might he not do elsewhere, with his ever-excitabile temperament, uncontrolled ambition, and decidedly original talent! Richard Wagner no longer stands in his path, with outstretched arms and oracular admonition, as who should say: "Thus far and no farther!" The learned Doctor, who did so much to help Wagner, may now employ his prodigious activity with a view to his own individual claims. These are notorious. The champions who aided the composer of *Rienzi*, *Tristan*, and the *Nibelungen* are Franz Liszt, Hans von Bülow, and Hans Richter—the second of the three taking by no means the least significant part. Let Herr Bülow, now free and unshackled, hoist his own standard, fight with his own sword, shield himself with his own buckler, against enemies the creation of whom has been hitherto one of the logical outcomes of an irritably aggressive temperament. In this, by the way, he followed the example of his "familiar demon," the self-same Richard Wagner, who bound him hand and foot, not at all like the mild "Demon" of Anton Rubinstein's by no means demoniacal opera (remembered, not long since, at Covent Garden), who, by long spun-out declamation, in prosy recitative, was more likely to administer narcotics; whereas the fierce denunciations of Wagner would have dispelled slumber, and awakened the sleeper to active exertion—whether in the right or wrong direction can only be judged hereafter. Apart from these considerations, however, the escape of such a man as Hans von Bülow from a groove to which he has in a great measure been limited by force of circumstances may lead to a clearer demonstration of his resources as a cultivator of art he affects to love, and of his disposition to follow in the steps of those who, with uncontested authority, have laid down principles, the strict observance of which (admitting all license, not setting them absolutely at defiance) must for ever be the rule.

FELIXMARTE OF HIRCANIA.

DEATH OF FRAU HUMMEL.*

From Weimar comes news of the death of Kapellmeister J. N. Hummel's widow, who has survived her celebrated husband nearly fifty years. Elizabeth Röckel was born at Augsburg towards the close of the last century, and in her young days attained considerable fame as a singer. She was engaged in the Royal Opera in Vienna as far back as 1810, and there she made the acquaintance of Beethoven. In the year 1812 she married Hummel. It has been very generally stated that the two musicians were rivals for the hand of the fair singer, and that her preference of Hummel greatly displeased Beethoven, and was the cause of the unfriendliness that occurred between the two composers. Though this supposition has obtained wide currency, and, indeed, is to be found in many printed memoirs of Beethoven, I was assured by the best of all authorities, the lady herself, that it was entirely incorrect. Last year I was staying in Weimar, and frequently saw Frau Hummel. She said, that though Beethoven admired her, and expressed the pleasure he experienced in hearing her sing, his admiration did not proceed beyond artistic matters, and he certainly never made her any offer of marriage. The deceased lady frequently expressed her anxiety to have this widely-circulated tale contradicted. The division between Beethoven and Hummel must be traced to other causes. It is sometimes said that when the great tone-poet's Mass in C was performed at Eisenstadt, the residence of Prince Esterházy, the susceptible musician was irritated because he fancied that Hummel—the Prince's Kapellmeister—was pleased at the comparative failure of the work. The most probable cause of the estrangement was the jealousy with which Beethoven regarded Hummel. It should be remembered that the latter composer occupied a very prominent position, his works, especially his pianoforte sonatas and masses, being esteemed by many as equal to those of his great contemporary. The imperious Beethoven would brook no compeer, and it is quite probable that this rivalry may have been the main cause of the estrangement between the great musicians. However this may be, when Hummel, who had settled in Weimar in 1819, heard that Beethoven was dying, he immediately went to Vienna with his wife, taking with him his young pupil, Ferdinand Hiller, and a most affecting reconciliation

* From the *Musical Standard*.

took place between the two composers. During the fortnight that elapsed between the arrival of the Hummels and Beethoven's death, Frau Hummel was constantly at the bedside of the dying musician, tending him. He gave her the pen with which he last wrote—probably the codicil to his will—and also allowed her to cut a lock off his hair. This last treasure was preserved in a glass case, hanging on the wall of her salon, and the old lady told me that though she had been offered a fabulous price for the relic, nothing would induce her to part with a single hair.

Though Schiller was dead, Weimar, at the time of Hummel's residence there, was the home of Goethe, Wieland, and Herder, among other distinguished literary men. Under the reign of the polished Grand Duke, Karl August, it was the centre of German intellectual artistic life. Frau Hummel lost her husband in 1835, and since that period she lived a quiet life in classical Weimar, surrounded by her family. A son, Karl, is a landscape painter of considerable renown, and another son, Edward, a musician, is settled in America. In the year 1878 was celebrated the hundredth anniversary of Hummel's birthday, and his widow took an active part in the management of the *Geburtsfest*, charming all with her tales of bygone days and her vivid remembrances of many departed musicians. She cherished greatly the memory of her dead husband, certainly a great musician, despite the flippant notice of him from the pen of Mr. Dannreuther. This admiration, indeed, was natural, for Hummel's pianoforte sonatas are still widely played and accepted in Germany; while his fine masses are to be heard wherever a Roman Catholic church possesses a band competent to render them. It is well known that Hummel's extemporaneous playing was marvellous; the accounts that have been published respecting it from numerous thoroughly competent critics agree as to this; Frau Hummel was never tired of dwelling on its wonders, and describing the effects produced on those listening to the great improvisatore. She possessed a large quantity of her distinguished husband's works, which still remain in manuscript. Although the deceased lady was in her ninetieth year, she suffered but little from the troubles of old age, preserving a mind of singular brightness, and enjoying with considerable zest a game of whist. By her death is removed the last link that binds us to the long past period of Haydn, Mozart, and Beethoven.

E. E. SOUTHGATE.

PARISIAN THEATRICAL STATISTICS.

There are 48 theatres in Paris. The most capacious is the Théâtre du Châtelet, which seats 3,500 persons. Then come the Théâtre des Nations, 2,500; the Grand Opéra, 2,100; the Théâtre du Château d'Eau, 2,000; the Théâtre de l'Ambigu-Comique, 1,900; the Théâtre de la Gaîté and the Théâtre de la Porte-Saint-Martin, 1,800 each; the Opéra-Comique, 1,500; the Odéon, 1,467; and the Comédie Française, 1,380. The Grand Opéra employs the largest number of persons. It has 95 musicians in the orchestra; 26 male and 18 female singers; 7 male and 42 female dancers; 92 chorus-singers; 87 figurantes for ballets; 15 carpenters, or machine-men; 40 female box-openers; and 31 persons in the treasury, money-takers, &c. Next comes the Théâtre de la Porte-Saint-Martin, which employs 359 persons; the Théâtre du Châtelet, more than 300; the Opéra-Comique, 239; and the Comédie Française, 220. The principal theatres combined support 3,210 men and 1,859 women. Besides the 48 theatres, there are 56 Cafés-Concerts in Paris itself and 16 in the suburbs. The Musical Societies number 210, 92 of which are in the suburbs. If to the above list we add ball-rooms, hippodromes, skating-rinks, &c., it will be seen that Paris does not lack amusements.

The Teatro Nuovo, Padua, is to be thoroughly repaired and re-decorated at an expense of 220,000 liras.

MUNICH.—*Sangeskönig Hiarne*, the opera left by Marschner at his death, was performed at the Theatre Royal, for the first time, on the 7th inst., and achieved complete success. Every number, solo, concerted piece, or chorus, was loudly applauded. The book, taken from an old northern saga, wherein gods, demons, elves, and magicians shape the destinies of the mortal personages, who, after a hard struggle, are eventually made happy, is decked out with an abundance of pleasing melodies, quite worthy of him who gave the world *Hans Heiling*. The performance of the work was exceedingly good, Herr and Mme Vogl, with Reichmann, Kindermann, and Siehr, especially distinguishing themselves. Herr Levy conducted with his usual ability. Every one is surprised that such an opera as *Sangeskönig Hiarne* should have been allowed to remain so long without being represented.

ST JAMES'S HALL,
REGENT STREET AND PICCADILLY.

THE
MONDAY POPULAR CONCERTS
WILL BE RESUMED
EARLY IN NOVEMBER.

TO CORRESPONDENTS.

DR BREVE.—In so far as the one is concerned, the case is inordinately grievous; for we can discover no harm in that composer; whereas the other is a profuse talker—a grand middle-aged man, if you will, but a button-holder of the most persevering; an elaborately stuttering babbler, who, finding the “ideas” that occur to him rarely of much “objective” or “subjective” worth, thinks to augment their significance (and also their intellectual market value) by endless devices of contrapuntally jewelled ornamentation, as though he were a Geraint tricking out his Enid, whom he first found in homely russet, and afterwards bedizened with gaudy finery. But then Enid was an “idea” and a lovely one to boot.

JEANNE D'ARC.—*Il faut lire votre MUSICAL WORLD—sans quoi—tenebrosité à l'outrance.*

DEATH.

On March the 17th, at Magdala, Campsbourne, Hornsey, of heart disease, WILLIAM H. JONES, lately lessee of the Alexandra Palace, and formerly of the Crystal Palace, Sydenham, aged 39.

TO ADVERTISERS.—*The Office of the MUSICAL WORLD is at Messrs DUNCAN DAVISON & Co.'s, 244, Regent Street, corner of Little Argyll Street (First Floor). Advertisements not later than Thursday. Payment on delivery.*

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THE HISTORY OF THE PIANOFORTE.

By A. J. HIPKINS.

As this paper is composed from a technical point of view, some elucidation of facts, forming the basis of it, is desirable before we proceed to the chronological statement of the subject. These facts are the strings, and their strain or tension; the sound-board, which is the resonance factor; and the bridge, connecting it with the strings. The strings, soundboard, and bridge are indispensable, and common to all stringed instruments. The special fact appertaining to keyboard instruments is the mechanical action interposed between the player and the instrument itself. The strings, owing to the slender surface they present to the air, are, however powerfully excited, scarcely audible. To make them sufficiently audible their pulsations have to be communicated to a wider elastic surface, the soundboard, which, by accumulated energy and broader contact with the air, reinforces the strings' feeble sound. The properties of a string set in periodic vibration are the best known of the phenomena appertaining to acoustics. The molecules composing the string are disturbed in the string's vibrating length by the means used to excite the sound, and run off into sections, the comparative length and number of which depend partly upon the place in the string the excitement starts from; partly upon the force and the form of force that is employed; and partly upon the length, thickness, weight, strain, and elasticity of the string, with some small allowance for gravitation. The vibrating sections are of wave-like contour; the nodes or points of apparent rest being really knots of the greatest pressure from crossing streams of molecules. Where the pressure slackens the sections rise into loops, the curves of which show the points of least pressure. Now, if the string be struck upon a loop, less energy is communicated to the string, and the carrying power of the sound proportionately fails. If the string be struck upon a node, greater energy ensues, and the carrying power proportionately gains. By this

we recognize the importance of the place of contact, or striking-place of the hammer against the string; and the necessity in order to obtain good fundamental tone, which shall carry, of the note being started from a node.

If the hammer is hard, and impelled with force, the string breaks into shorter sections, and the discordant upper partials of the string, thus brought into prominence, make the tone harsh. If the hammer is soft, and the force employed is moderated, the harmonious partials of the longer sections strike the ear, and the tone is full and round. By the frequency of vibration, that is to say, the number of times a string runs through its complete changes one way and the other, say, for measurement, in a second of time, we determine the pitch, or relative acuteness of the tone as distinguished by the ear.

We know, with less exactness, that the sound-board follows similar laws. The formation of nodes is helped by the barring of the sound-board, a ribbing crosswise to the grain of the wood, which promotes the elasticity, and has been called the “soul” of stringed musical instruments. The sound-board itself is made of most carefully chosen pine; in Europe of the *Abies excelsa*, the spruce fir, which, when well grown, and of light even grain, is the best of all woods for resonance. The pulsations of the strings are communicated to the sound-board by the bridge, a thick rail of close-grained beech, curved so as to determine their vibrating lengths, and attached to the sound-board by dowels. The bridge is doubly pinned, so as to cut off the vibration at the edge of the bearing the strings exert upon the bridge. The shock of each separate pulsation, in its complex form, is received by the bridge, and communicated to such undamped strings as may, by their lengths, be sensitive to them; thus producing the Æolian tone commonly known as sympathetic, an eminently attractive charm in the tone of a pianoforte.

We have here strings, bridge, and sound-board, or belly, as it is technically called, indispensable for the production of the tone, and indivisible in the general effect. The proportionate weight of stringing has to be met by a proportionate thickness and barring of the sound-board, and a proportionate thickness and elevation of the bridge.

The tension of the strings is met by a framing, which has become more rigid as the drawing-power of the strings has been gradually increased. In the present concert grands of Messrs Broadwood, that drawing-power may be stated as starting from 150 lb. for each single string in the treble, and gradually increasing to about 300 lb. for each of the single strings in the bass. I will reserve for the historical description of my subject some notice of the different kinds of framing that have been introduced. It will suffice, at this stage, to say that it was at first of wood, and became, by degrees, of wood and iron; in the present day the iron very much preponderating. It will be at once evident that the object of the framing is to keep the ends of the strings apart. The near ends are wound round the wrest-pins, which are inserted in the wooden bed, called the wrest-plank, the strength and efficiency of which are most important for the tone and durability of the instrument. It is composed of layers of wainscot oak and beech, the direction of the grain being alternately longitudinal and lateral. Some makers cover the wrest-plank with a plate of brass; in Broadwood's grands, it is a plate of iron, into which, as well as the wood, the wrest-pins are screwed. The tuner's business is to regulate the tension, by turning the wrest-pins, in which he is chiefly guided by the beats which become audible from differing numbers of vibrations. The wrest-plank is bridged, and has its bearing like the sound-board; but the wrest-plank has no vibrations to transfer, and should, as far as possible, offer perfect insensibility to them.

I will close this introductory explanation with two remarks, made by the distinguished musician, mechanic, and inventor, Theobald Boehm, of Munich, whose inventions were not limited to the flute which bears his name, but include the initiation of an important change in the modern pianoforte, as made in America and Germany. Of priority of invention he says, in a letter to an English friend, “If it were desirable to analyse all the inventions which have been brought forward, we should find that in scarcely any instance were they the offspring of the brain of a single individual, but that all progress is gradual only; each worker follows in the track of his predecessor, and eventually, perhaps, advances a step beyond him.” And concerning the relative value of inventions in musical instruments, it appears, from an essay of his which has been recently published, that he considers improvement in acoustical proportions the chief foundation of the higher or lower degree of perfection in all instruments, their mechanism being but of secondary value.

I will now proceed to recount briefly the history of the pianoforte from the earliest mention of that name, continuing it to our contemporary instruments, as far as they can be said to have entered into the historical domain. It has been my privilege to assist in

proving that Bartolommeo Cristofori was, in the first years of the eighteenth century, the real inventor of the pianoforte, but with a wide knowledge and experience of how long it has taken to make any invention in keyed instruments practicable and successful, I cannot believe that Cristofori was the first to attempt to contrive one. I should rather accept his good and complete instrument as the sum of his own lifelong studies and experiments, added to those of generations before him, which have left no record for us as yet discovered.

The earliest mention of the name pianoforte (*piano e forte*), applied to a musical instrument, has been recently discovered by Count Valdrighi in documents preserved in the Estense Library, at Modena. It is dated A.D. 1598, and the reference is evidently to an instrument of the spinet or cembalo kind; but how the tone was produced there is no statement, no word to base an inference upon. The name has not been met with again between the Estense document and Scipione Maffei's well-known description, written in 1711, of Cristofori's "gravecembalo col piano e forte." My view of Cristofori's invention allows me to think that the Estense "piano e forte" may have been a hammer cembalo, a very imperfect one, of course. But I admit that the opposite view of forte and piano, contrived by registers of spinet-jacks, is equally tenable.

Bartolommeo Cristofori was a Paduan harpsichord maker, who was invited by Prince Ferdinand dei Medici to Florence, to take charge of the large collection of musical instruments the Prince possessed. At Florence, he produced the invention of the pianoforte, in which he was assisted and encouraged by this high-minded, richly cultivated, and very musical Prince. Scipione Maffei tells us that in 1709, Cristofori had completed four of the new instruments, three of them being of the usual harpsichord form, and one of another form, which he leaves undescribed. It is interesting to suppose that Handel may have tried one or more of these four instruments during the stay he made at Florence in 1708. But it is not likely that he was at all impressed with the potentialities of the invention any more than John Sebastian Bach was in after years, when he tried the pianofortes of Silbermann. The sketch of Cristofori's action in Maffei's essay, from which I have had a working model accurately made, shows that in the first instruments the action was not complete, and it may not have been perfected when Prince Ferdinand died in 1713. But there are Cristofori grand pianos preserved at Florence, dated respectively 1720 and 1726, in which an improved construction of action is found, and of this I also exhibit a model. There is much difference between the two. In the second, Cristofori had obtained his escapement with an undivided key, reconciling his depth of touch, or keyfall, with that of the contemporary harpsichord, by driving the escapement lever through the key. He had contrived means for regulating the escapement distance, and had also invented the last essential of a good pianoforte action, the check. I will explain what is meant by escapement and check. When, by a key being put down, the hammer is impelled towards the strings, it is necessary for their sustained vibration that, after impact, the hammer should rebound or escape; or it would, as pianoforte-makers say, "block," damping the strings at the moment they should sound. A dulcimer player gains his elastic blow by the free movement of the wrist. To gain a similarly elastic blow mechanically, in his first action, Cristofori cut a notch in the butt of his hammer, from which the escapement lever, "linguetta mobile," as he called it—"hopper," as we call it—being centred at the base, moved forward when the key was put down to the extent of its radius, and after the delivery of the blow returned to its resting-place by the pressure of a spring. The first action gave the blow with more direct force than the second, which had the notch upon what is called the under-hammer, but was defective in the absence of any means to regulate the distance of the "go-off," or "escapement" from the string. In the second action, a small check before the hopper is intended to regulate it, but does so imperfectly. The pianoforte had to wait for fifty years for satisfactory regulation of the escapement.

(To be continued.)

LEEDS MUSICAL FESTIVAL.—We are informed that the statement made in some of our contemporaries last week to the effect that Mr Walter Parratt, of Windsor, had been engaged to play a new concerto by Mr C. Villiers Stanford, and also to preside at the organ "during the week," is at least premature. The organists appointed by the Committee are Dr William Spark, and Mr Walter Parratt, the latter being a well-known Yorkshire organist, a native of Huddersfield. As in the case of Mr Henry Smart, and Dr Spark, who were the joint organists at a former Leeds Festival, the duties will be pretty equally divided, the players themselves chiefly arranging their work by mutual agreement, to be subsequently approved by the committee.

CONCERTS.

KENSINGTON TOWN HALL.—A concert was given at this Hall on Friday evening last, under the direction of Madame Mina Gould. The object of the undertaking was not stated. The programme was of copious dimensions and consisted of a series of songs and duets, with which a few instrumentations and recitations were mingled. The principal vocalists were Miss José Sherrington, Miss Mina Poole, Signors Ria and de Monaco, Messrs Traherne and Cecil, the others being for the most part unknown to the general public. All, however, were more or less able, a passing word of approval being specially due to Miss Emily Dashwood for her tasteful and artistlike rendering of Handel's song, "Angels ever bright and fair." Herr Oberthür and Mdle Vittoria de Bono were attractive as usual; and Signor Tito Mattei was set down for a pianoforte solo. The reciters were Mrs Rossi Morton, Mr Fairfax, and Captain Evatt Acklom (of the Knightsbridge War Exhibition). It may be presumed that the concert was given with some charitable purpose in view, and, if so, it is to be regretted that the attendance was not larger than it was.—H.

ROYAL ALBERT HALL.—On Saturday evening, March 17th, (St. Patrick's Day), an "Irish festival" was given, under the direction of Mr Carter, whose choir sang various part-songs with more or less effect. The singers were Miss Orridge, who gave Lover's "What would you do," and Moore's "Meeting of the waters;" Madame Enriquez, who sang among other things, Crouch's "Kathleen Mavourneen" charmingly; Madame Trebelli, whose "Minstrel boy" was vociferously encored; Madame Marie Roze, who made a genuine "hit" both in Terence's "Farewell to Kathleen," and "Believe me, if all those endearing young charms," Miss Patti Winter (re-called for the charming way in which she rendered Balfe's "Killarney"), Messrs Maybrick, Barrington Foote, Percy Blandford, and Redfern Hollins. Herr Poznanski played Viex-temps' fantasia for the violin on "St. Patrick's Day" so much to the satisfaction of the audience that he was unanimously encored, when he gave another piece with the same effect. A duet for organ and piano was played by Messrs Carter and Bending, and the band of Her Majesty's Scots Guards played several favourite pieces under the direction of Mr J. P. Clarke.

THE KENSINGTON SCHOOL OF MUSIC.—A students' concert was given on Saturday evening last at 126, Cromwell Road, S.W. The programme was interesting and well calculated to display the range of musical culture which is given at the Academy, including, as it did, violin, cello, and pianoforte solos, and songs. The concert opened with a trio from Haydn, No. 5, for pianoforte violin, and cello, which was carefully rendered. Miss C. Erskine was specially successful in the violoncello part, giving evidence of much executive ability, and this opinion was further strengthened by her playing in Goltermann's "Andante from second concerto." The other items of the instrumental part of the programme call for no special mention, with the exception of Chopin's charming "Fantaisie Impromptu," pianoforte solo, which was well rendered by Mr. A. S. Mantell. This gentleman has a good touch and his power over the instrument was well shown in the precision with which he executed the most difficult passages. Miss Souter, a young lady gifted with a light soprano voice, gave Hatton's "A bird sang in a hawthorn tree." She showed slight nervousness at the beginning, but sang with good expression and taste, and received well merited applause. The other airs given were Randegger's "Ben è Ridicolo," by Miss Malet; Braga's "Serenata," by Miss Flora Mantell; and Gounod's "There is a green hill far away," by Miss Marion Burke.

THE concert lately given by the Lombard Amateur Musical Society, under the able direction of Mr A. Prendergast, in the Great Hall of the Cannon Street Hotel, was the means of introducing a very interesting and remarkable new work to the public—namely, *The Song of the Little Baltung*—a composition (M.S.), the poem of which was written by the late Rev. Charles Kingsley, and set to music by Alice Mary Smith (Mrs Meadows White), already known as one of the most accomplished and gifted composers of the day. The words form one of those quaint legendary songs of ancient days—dating back, indeed, to the year A.D. 395—to which no author could do more justice than Chas. Kingsley. The characters of the legend are Athanaric, the Old Balt, Alaric the Young Balt, and the Kaiser (Roman Emperor). The subject is the visit of the Great Goth and his young son to the Kaiser of Rome; the display of Roman splendour; the fatal feast at which the Old Balt dies by poison, administered by his treacherous host; and the succession of the Young Balt to the empire of the effete Romans. This curious lyric commences with a chorus, in which the rugged people, together with their rude manners and customs, are depicted with graphic force and skill. Then follows the solo of the Old Balt, manifesting amazement at the power and splendour which he beholds; and

choral dialogues, in which each party proudly defy the other, and finally interchange friendly greetings. One of the most striking choral episodes of the work is the description of the magnificence of Rome—its courts, temples, and palaces—as displayed by the Kaiser to his visitors. The progress of the poem constantly introduces dialogue of a character which, to the simple reader, would appear impossible to clothe in apt lyric expression; and yet this is just what the composer has succeeded in doing most admirably, every passage standing out, now in bold rhythm, and then in strong declamatory lines, which seem as if the words and music had both been conceived in the same fertile brain. Amongst the many beautiful passages which crowd upon each other, none is more striking and exquisitely pathetic than the dying words of the Old Bait; his remembrance of home, and his passionate lament that he—

"Must die between four stone walls
In Byzant, beside the sea,"

instead of

"at home in Cancaelnd,
To hear the Gothmen's horn."

The choruses, descriptive of the burial, with passages of the solemn "Dead March," form another fine episode of the work, and this is followed by a brilliant finale, full of inspiring phrases and of grand declamatory passages, which represent the triumph of the Little Baltung, and his ultimate inheritance of the Roman splendours. To attempt to judge this remarkable lyric by the rules of criticism which apply to set forms, such as the oratorio, cantata, &c., would be impossible. Mrs Meadows White has used her fine scholarship and brilliant powers of original composition to strike out a path of her own, and, without setting at nought the canons of art, has written with the freedom which characterizes the modern school, whilst also fine and melodious idealism continually relieves the unrest of declamation, by passages of beautiful phraseology and rhythmical completeness. Mrs White's aim has been to produce a descriptive musical poem, and she has succeeded with an amount of power and a capacity to please, as well as to illustrate her subject, which points her out as a delineator of the noble possibilities yet unwrought in the realm of musical art. To say that Mrs Meadows White is the best female musician of the day, is but to render scant justice to her great talents. She takes her rank as an accomplished musician without any qualifications or compromise to prejudice, and proves that talent is of neither sex, and genius only demands opportunities for expression to rise superior to conventional trammels, traditional forms, or the limitations of custom and prejudice.—*The Echo*.

The concert at the Royal Victoria Hall on Thursday evening, March 8th, was given by Mdme Frances Brooke and Miss Minnie Bell. Mdme Brooke sang various songs with effect, joining Miss Emilie Lloyd, Messrs Arthur Thomas and H. Prenton in Mr George Fox's cantata, *The Jackdaw of Rheims*, the accompaniments being played on the pianoforte by Mdme Alice Brett. Misses P. Michie and Clara Wollaston and Mr Gordon Scott were the other vocalists. Mr George Gear gained unanimous applause for his brilliant performance, between the parts, of his own "Valse Fantastique." The evening concluded with a selection from *The Bonnie Fishwife*, in which Miss Minnie Bell, both as singer and actress, pleased everybody, being well supported by Mr R. C. Lyons and Mr Gordon Scott. Mr George Gear presided at the pianoforte, his musicianly talent being of essential service to the well-going of the cantata.

On Wednesday Evening, March 7, a "Service of Praise" was given at the Presbyterian Church, Colebrooke Row, and was successfully carried out by the Choir, aided by Miss Emily Paget, R.A.M., as soloist; Mr Fountain Meen as organist; and Mr J. Conyers Keynes as conductor. The programme included organ solos, "Andante, with variations," and "Triumphal March" (Lemmens), "Andante in D" (E. Silas), &c., played in Mr. Fountain Meen's best style; hymns "Ye gates lift up your heads on high," "The God of Abraham praise," and Mendelssohn's 42nd Psalm, "As the hart pants," Miss Emily Paget, says the *Islington Gazette*, giving beautiful effect to the solos. The service being held in a church, applause was not permissible, but the final remark of Dr. Thain Davidson (who presided) was, no doubt, heartily acquiesced in when he said that, though the audience had displayed their sense of decorum by withholding applause, they were none the less delighted at the truly grand music that had been presented to them, more especially in regard to Mendelssohn's psalm.

DRESDEN.—Leopold von Meyer, the pianist and composer, died on the 6th inst. He was born on the 20th December, 1814, at Baden, near Vienna. After studying under Fischhof and Czerny, he began in 1835 a long series of tours in Europe and America. In 1847 he went to live in Vienna, but subsequently selected this capital as his permanent residence.

PROVINCIAL.

BELFAST.—Herr Adolf Beyschlag's (conductor of the Belfast Philharmonic Society) recital of pianoforte music took place in the Assembly Hall. There was a large and appreciative audience. Herr Beyschlag selected compositions by Beethoven, Handel, Sterndale Bennett, J. B. Cramer, Schubert, Chopin, Liszt, Weber, and Blumenthal for performance, and acquitted himself to the entire satisfaction of his critical listeners, every piece being heartily applauded, especially Sterndale Bennett's "Fountain" (No. 3 of Three Sketches) and Chopin's "Nocturne in D flat" (Op. 27). Mr and Mrs Louis Mantell varied the programme by singing "The Requital" (Blumenthal), "Voi che sapete," and a duet, "The Wanderer's Night Song."

NOTTINGHAM.—The annual concert in aid of the Prize Fund for the Scholars of St Saviour's Schools took place on Monday night, March 19th, at the schoolroom, the room being crowded. A conspicuous feature was the singing of several harmonized songs by the school children, two being given by the boys, one by the girls, and one by the infants. In every case the songs were well rendered, the singing reflecting great credit on those who had trained them. The programme was a very attractive one. The vocalists were Mrs Graham, Misses Kettle, Walpole, C. Smedley, Green, and Ackland, Messrs E. A. Donnelly, Kelly, Ackland, and A. Hopkin, Master G. Lynn, and a band.—The twenty-sixth annual concert of the Nottingham Band of Hope was held the same night at the large hall of the Mechanics' Institute. The list of performers was a strong one, numbering, in addition to the children's choir, a part-song choir of adults, the Sax-Tuba Band, a juvenile brass band, and the file and drum band of the boys of the Nottingham Guardians. The chief feature was the "Grand Maypole Song," by Mr A. Hindley, given by the children's choir in such a manner as to show that careful attention had been paid to rehearsals. The principal vocalists were Mrs Lynn, Misses B. Stevenson, A. Holbrook, Edith Julian, and Mr W. Riley. Messrs W. Price and A. Hindley conducted.—The performance of Mendelssohn's *St Paul* by the Sacred Harmonic Society, at the Mechanics' Hall, on Thursday evening, March 16th, worthily concluded a successful season. The performance—says the *Nottingham Guardian*—was not unattended by difficulties, for, as the secretary, Mr P. H. Stevenson, announced, one of the principals (Mr Maas) was prevented by illness from fulfilling his engagement; but, though the Society failed in procuring the assistance of Mr Lloyd or Mr McGuckin, they obtained a worthy substitute in the person of Mr Kearton, the principal tenor of Westminster Abbey, whose singing was eminently satisfactory. It is many years since *St Paul* has been given in a complete state in Nottingham, the Sacred Harmonic Society having last presented a condensed version of it some fourteen years ago. Mr Ludwig, Mdme de Vaney, and Miss Hilda Wilson were the other principal singers. The chorus and orchestra, notwithstanding a little unsteadiness at times, got through their task remarkably well. Mr H. Houseley presided at the organ in a masterly style, and very great praise must be given to Mr John Adecock for the skilful manner in which he conducted.

LEEDS.—On Saturday evening, March 17, Dr Spark, the borough organist, initiated a series of free organ recitals at the Town Hall, under the title of "Hours with the great composers." The series commenced with a performance of selections from the works of Handel, before a large and appreciative audience. The programme is as follows:—

The "Occasional" Overture; Air, transcribed for organ, with flute and clarinet *obbligato*, "Hark! 'tis the linnet and the thrush," (*Joshua*); Coronation Anthem, "Zadok the priest"; Air, "Return, O God of hosts; behold Thy servant in distress" (*Samson*); Organ Concerto, in G minor; Bass Aria, "Honour and arms, scorn such a foe" (*Samson*); Gavotte in B flat major; Organ solo, Chorus, "Blest be the man" (*Joseph*). Mr Edward Butler, the chairman, took advantage of a short interval to impress upon the audience the persevering and highly successful endeavours of the borough organist to accustom the people of Leeds to the best compositions of the most eminent masters. Dr Spark, he said, had been painstaking to a degree which called for the warmest recognition, and his success has been magnified by the noble character of the instrument upon which he gave his performances. Music, he went on to say, did great things for us, more, perhaps, than we were ready to acknowledge. It was a recreation, it was more than a recreation, it was beauty applied to the ear; it was to the ear that which a lovely sunset or a glorious scene was to the eye. It expanded our whole nature, and he who accustomed his fellow-men to the best music did great service to them. Little was required to arouse appreciation of Handel; he was loved in Yorkshire as he was loved in few other places besides. The music of this man who died a century ago was as fresh as it was then, and in the splendour of his character Handel reminded them of another great man in the walk of literature, Milton.

ST LEONARDS.—On the 10th March Miss Ada Cavendish gave a dramatic recital, with vocal interludes by Messrs Traherne and Ernest Cecil. There was a very fair audience to welcome Miss Cavendish, who held them spellbound by some of her "recitations," particularly by "The Charge of the Light Brigade," which, although the finale to the entertainment, to judge by the applause and re-calls they would gladly have heard again, but, true artist-like, Miss Cavendish only bowed her acknowledgments. Messrs Traherne and Ernest Cecil had to repeat two of the duets which have made them so popular in the provinces. These talented young singers are rapidly winning their way in the estimation of the public. M^{de} Mina Gould presided at the pianoforte and received much applause for her performance of an overture to the *Charge of the Light Brigade*, arranged specially by her for these readings. The same artists have visited Dover, Folkestone, and other provincial towns with equal success.

WANSTEAD.—A concert of sacred music was given lately in the Wesleyan Chapel, Hermon Hill, in connection with the vocal class held there. There was a good attendance, and the beautiful chapel looked at its best. Mr J. Clippingdale conducted, Mrs J. Clippingdale presided at the pianoforte, and Mr B. Rhodes, jun., at the harmonium. A vocalist from London had been engaged to sing one or two of the solos, but in consequence of the unfavourable state of the weather she was not able to be present, as it was, the performance was well balanced and complete. It reflects great credit on a class when, under such circumstances, it is able to fall back upon its own members to undertake solos of such a character as those set down for a professional singer. For ourselves—says the *Leytonstone Independent*—we were surprised and pleased at the excellence of the performance. The chorus had evidently been well trained; their enunciation was good and their attention to "light and shade" was far beyond the average. If we select any one piece for special commendation, it is the song "His promise cannot fail," composed by the conductor of the class, Mr J. Clippingdale, whose family is endowed largely with musical genius. Mrs Clippingdale's accompaniments were beyond all praise, and added not a little to the effect of the vocal music.

NORWICH.—At his organ recital at St Andrew's Hall Dr Bunnett played last Saturday afternoon Fantasia in C Minor and C Major (Tietz), Ave Marie (Cherubini), Romanza (*La Reine de France*) (Haydn), Lascio ch'io Pianga (*Rinaldo*) (Handel), Melodie in C (Silas), Organ Concerto (Handel), Larghetto in F (Bunnett), Funeral March (Mendelssohn), Larghetto in F (Beethoven), Prayer (*Mosé in Egitto*) (Rossini).

LONG EATON.—A concert was given in the Zion Lecture Hall, Long Eaton, in aid of the fund for the erection of a new parochial mission church in the outskirts of the parish. Shortly after the doors were opened the large hall was crowded in all parts, and it became necessary to suspend the issue of tickets. The vocalists included Misses Lily M. Ward and Jessie M. Ward (of Nottingham), Mr Kemp, of Lichfield Cathedral, and Mr Field Baldwin, of Derby. Some part-songs were sung by the Trent College Choir. Two piano solos were played by Dr Gower, of Trent College, and two orchestral selections were given by a quintet string band of ladies (Mrs Parsons and family, of Risle Hall). Masters Islip, Johnstone, and Coulson also assisted as vocalists. The arrangements were under the direction of Mr J. B. Maskell (organist of Long Eaton Church), who also officiated as accompanist. The amount of money realized was over £28, and of this a substantial sum will remain for the Mission Church Fund.

WORCESTER.—The usual meeting of the Unicorn Hotel Glee Club was held on Tuesday March 12. The part songs and glees were well given. Of the glees, "See smiling from the rosy east," although an old one, was quite new to many. It is—says *Berrow's Worcester Journal*—full of rich flowing harmony from beginning to end, and had evidently been carefully studied by the performers. There was no meeting of the club last Tuesday, but next Tuesday (27th inst.) the closing night of the season, the evening will be devoted to Scotch music, when selections from Locke's *Macbeth* will be performed.—A service of song entitled *The Waldensian Exiles*, was given in Bridport Free Church last Friday evening. The Rev. T. Dodd presided. Mr E. J. Corder, of Malvern, gave the connective readings, and the vocal portions of the service were rendered by a choir of upwards of 150 voices, under the conductorship of the Rev. J. Anderson, Mr C. W. Jones, and Mrs Acton. Mr W. Warman presided at the organ. There was no charge for admission, but a collection was made in aid of the Church Repairs Fund, and realised about £14.—An entertainment was given on Tuesday evening March 13th in the schoolroom adjoining Angel Street Congregational Chapel, which was crowded almost to inconvenience. Mr E. Kent Parsons (Exeter) gave several poetic recitations. Miss Jarratt rendered two songs, Mr W. B. Williamson "Still is the night," and the choir

three part-songs. Mr H. Elgar, Mr A. R. Quarterman, Miss Quarterman, Mr and Mrs W. L. and Mr A. M. Joseland also gave assistance. No charge was made for admission, but the sum of eight guineas was collected in aid of the expenses and on behalf of the Choir Fund.—On the same evening an entertainment was given in George Street Primitive Methodist Chapel by members of the Angel Street Young Men's Class, assisted by several friends. There was a fair attendance, over which Mr Harry Day presided. The performance, highly appreciated, comprised vocal selections by Mrs Tweedie, Messrs J. Bradley and J. Chair, Misses Jarratt and Jennings, together with readings and recitations by Messrs H. Day and J. T. Daniels. Miss Jennings accompanied.

CHELTEMHAM.—Messrs Dale and Forty's concert on Thursday evening, March 8th, at the Assembly Rooms, proved very attractive. The singers were Miss Alice Roselli and Madame Enriquez, Mr Vernon Rigby and Signor Villa; the pianist was Mr Frederic Cliffe, the violinist, Mr Theodore Lawson, and the organist, Mr A. Von Holst. Miss Roselli was in excellent voice and sang admirably, especially Gounod's "Noël" (Chant Religieuse) with harmonium and violin accompaniment. Madame Enriquez was called upon to repeat Behrend's new song, "Hope, my darling," but substituted "The Minstrel Boy." Mr Vernon Rigby pleased the audience so much with Gounod's "Salve dimora" that an encore was demanded, Mr Rigby however, only bowed his acknowledgments. The programme was agreeably varied by the pianoforte playing of Mr Cliffe. Altogether the concert was up to the standard of its precursors.

PHILHARMONIC SOCIETY.

The directors of this society took the earliest opportunity, after Wagner's death, of paying a tribute to his eminence, and marking their sense of loss, by performing the Dead March in *Saul*. It was natural, however, that they should desire to recognize, more formally, as well as with greater adequateness, the removal of one who some time acted as their conductor. Hence, the first part of the programme offered to a crowded audience on Thursday evening last week was entirely devoted to the late master's works. The choice of some of the selections could not have been difficult; and the overtures to *Der Fliegende Holländer* and *Die Meistersinger*, together with Senta's ballad from the first-named opera, appeared in the list as by indisputable, certainly by undisputed, right. These things are capable of being transferred to the concert-room without injury to their musical completeness or significance. The case of other selections, as, for example, Isolde's death, the ride of the Walkyries, and the Good Friday music from *Paraisal*, is very different. Sooth to say, the composer's oft-repeated protest against the severance of dramatic music from its stage associations should act as a bar against their introduction into the concert-room. But Wagner, one of the most inconsistent of men, sometimes practised, not only that which he did not preach, but that which he preached against. It was he himself who, in this country, countenanced the performance of adapted fragments from his stage works; and, fortified by his high authority, the Philharmonic directors have no reason to reproach themselves for the course they took on Thursday evening. Were the case reversed, and their action without precedent, we should have nothing to say. An act "in memoriam" is not for criticism, but for sympathy; the motive covering with its beautiful mantle all the errors and shortcomings of achievement. With instinctive recognition of this the audience heard and applauded, and all passed off well. In the second part was a new concerto for violin by Herr Max Bruch, who conducted its performance, the solo instrument being in the hands of Señor Sarasate. Herr Bruch is much more competent to compose works of this class than to elaborate illustrations of the Greek classics, and his concerto possesses unquestionable merit, as well as many points of interest. Still, we fail to see what is gained by a "free use of Scottish melodies" when the old themes are so transformed as to make their very resemblance to the original a source of irritation. One is tempted to demand "If no more, why so much?" and to declare that it would have been far better either to take the Scotch airs as they stand or invent new ones in the Scotch manner. Señor Sarasate played the solo magnificently, and was heard to yet more advantage in his own "Romance" and "Spanish Dance"—the last a novelty so good in itself and so beautifully rendered that the audience demanded it again with enthusiasm. The overture to *Ruy Blas* closed the concert. There remains to state that the vocalist was Madame Valleria, who sang Senta's ballad and also Elizabeth's prayer (*Tannhäuser*). Madame Valleria holds high rank among the accepted representatives of Wagner's heroines. Her Senta, as we have several times pointed out, is a very remarkable embodiment, nor is she less successful, having regard to the character of the part, as Elizabeth. An excellent rendering of the two songs

was, therefore, anticipated, and given. By her singing Madame Valleria heightened expectations of enjoyment from Mr Carl Rosa's forthcoming season at Drury Lane. Mr Cusins conducted all the music, save that of Max Bruch, with his usual earnest endeavour.—D. T.

A BUNDLE OF NEWS. (From an old Correspondent.)

The list of "corresponding musical members" of the French Institute, to which M. Limnander (a Belgian) recommended, among others, by M. Gounod, was recently elected, includes Señor Valldemosa (Madrid), Sir Julius Benedict (London), Anton Rubinstein (St Petersburg), Niels Gade (Copenhagen), and Franz Liszt (Pesth). Limnander is the composer of *Les Monténégrins*, produced at the Paris Opéra Comique on December 1st, 1851, the night preceding the famous *Coup d'État*, which put an unexpected stop to its career.

The *Ring des Nibelungen* company, under the direction of Angelo Neumann, have obtained the use of the Teatro Apollo, Rome, for the performances of Wagner's immense "Tetralogy"; but whether the Municipality grants the boon unprovisionally, or exacts *quid pro quo* from Herr Neumann, is not yet clearly stated. During his stay at Naples, Wagner paid more than one visit to Rome, where (contrary to his normal habit) he made himself in a great degree "popular," winning not a few friends, who have sincerely bewailed his so sudden and unanticipated snatching away.

It is said that Verdi has reduced the score of his grand opera, *Don Carlos*, from five acts into four. If such be the case he has acted wisely.—Ponchielli's *Gioconda* seems to please at the Barcelona Teatro del Liceo.—The new Society of Music at Brussels announce a performance of Gounod's *Redemption*, under the personal direction of the composer.—The death of Julius Stern, founder of the "Stern Vocal Association," has drawn forth many sympathetic articles, not from the Berlin press alone, but from the German papers generally. Stern did no little to help the advance of musical taste in the Prussian capital. He was born in 1820, his native town being Breslau.—Wagner's *Lohengrin* is to be produced during the forthcoming season at the San Carlo, Lisbon. It is to be hoped that Señor Gayarre may have entirely recovered from the attack of typhoid fever from which he has been suffering in Naples; otherwise, unless Signor Campanini, the original Italian "creator" of the part (at Bologna) consents to join the Portuguese troupe, who is to play *Lohengrin*?—The King of Portugal has appointed Arrigo Boito, author and composer of *Mefistofele*, Commander of the Order of St Jago. *Mefistofele*, by the way, has just been revived at Prague, and, according to the local press, with genuine success.—The Italian Opera Company at Shanghai does not appear to have given general satisfaction.—1,659,950 florins have already been subscribed in aid of the families of those who suffered through the terrible catastrophe at the Ring-Theater in Vienna.—Poor Herr Jauner, Director of the Ring-Theater, Vienna, when the edifice was destroyed by fire—and, in the opinion of many, the least blameable (if, indeed, to be blamed at all) for the calamity—began on the 1st inst. his term of four months' imprisonment.—It is reported that Gounod succeeds M. Saint-Saëns as musical critic on the Paris *Voltaire*. If this be true, I am sorry for it, as must be all true friends and admirers of the composer of *Suppho*, *La Nonne Sanglante*, *Faust*, and the *Redemption*.—Mr D'Oyly Carte, I am informed, is again in New York—no doubt on business connected with the next new joint opera by Messrs Sullivan and Gilbert.

COVENTRY FISH.

[We have heard some of this news already; but as it is agreeably doled out, we give our readers the benefit of it.—D. B.]

POPULAR CONCERTS.—The last concert of the "Pops"—41st of the 25th season!—a rain-defying crowd that filled every corner of St James's Hall; a selection of favourite popular works, entrusted to the chosen artists of the season; call after call, at the end of each performance; and, to sum up, a brilliant success, as never fails to be the result, were distinguishing marks of the always eagerly looked-for occasion. The performers were Misses Marie Krebs and Agnes Zimmermann; MM. Joseph Joachim, Ludwig Straus, Henry Lazarus, Wendtland, Wotton, Reynolds, and Piatti; and—last, not least—Mr Santley (who should have had his promising daughter with him). Mr Zerbini was the accompanist. Mr Arthur Chappell, inventor and perpetual director of these, in their way, unexampled entertainments, might, after gazing at the enthusiastic amateurs who surrounded him, have gone out for an instant into the stormy elements, and, like Ajax, defied the lightning.

EDINBURGH UNIVERSITY.

(From the "Edinburgh Courant.")

The sixteenth annual concert took place Friday night, March 16, before an appreciative audience. It may not be out of place here to allude to the efforts made by the Professor of Music in the cause of his art, and the happy results attending these efforts, which, even if generally known, rarely receive public recognition. Notwithstanding many difficulties with which the "University Musical Society" has had and is always likely to have to contend—such as annual change in members, few tenor voices obtainable, and the very short time possible to students for practising music—difficulties which ought to render criticism generous and encouraging—this society has now existed and latterly flourished for seventeen years. Its development and progress are traceable to the sustained efforts of its president, the Professor of Music, to whom belongs the credit of having been able, year after year, to induce 200 young men of the University to the drudge of choral practice. To have achieved that result shows influence and popularity, only obtained by one thorough and unselfish in earnestness. The labour of preparation for these concerts, every detail of which seems to fall on him, must be great—almost every piece sung being originally written for mixed voices, or for solo voice, has to be specially re-arranged—re-cast as it were—for his chorus of male voices, the repertory of which otherwise gives limited choice. For all these pieces an orchestral accompaniment is provided, and each year six or seven of such scores, and all the band parts belonging to them, are made by the Professor, and added to the library of the society. Those who know the time and trouble necessary for scoring for orchestra will understand the work for the society thus accomplished. All of such work, both for the University Organ Recitals and for the Students' Choral Society, is of course voluntary and unremunerated. And we understand that not only do the members of this association receive free use of the musical class-room for their weekly practising, but that they are also presented with admission to the "Reid Festival," and their friends to the University concert and organ recitals. The chorus of Friday night consisted of nearly 200 voices, and the orchestra numbered 50 performers—the whole under the direction of the Professor of Music. The programme was interesting and attractive, and an excellent book of words, with historical notes, was provided, prepared by the Professor with his wonted skill and care. The concert opened with Costa's arrangement of the "National Anthem," which proved most effective, ushered in as it was with a roll of side-drums—the first verse being accompanied with organ (by Mr Crook, one of the students), the second with brass instruments, and the third with full orchestra. It seems invidious to make selections from the other choral pieces, which were all so excellently rendered but we may especially name "Lützow's Wild Chase" (Weber), where the echoes for horn were so effectively introduced. "Home they brought her warrior dead" (Oakeley), originally written as a solo, and now arranged as a chorus, with effective harmonies and instrumentation, received an enthusiastic encore. The cessation of the orchestra at the last line of the second verse gave a most suitable interpretation to the words. The Scotch songs were given with vigour and true martial spirit; and full of grandeur was the "Warrior's Chorus," from *Ernani*. Strict attention was paid throughout to the various degrees of light and shade, and the attack was always certain. The pianoforte pieces consisted of a "Romance," in F sharp (Oakeley), worthily coupled with Henselt's popular and fanciful "Etude" in the same key. The former is an excellent composition with charming modulations and enharmonic changes. Both pieces were played by Mr Crook with manipulative skill and considerable breadth. He received an encore, and gave Mendelssohn's "Frühlingslied" with much acceptance. "Nocturne," in B major ("Il Lamento"), and "Polonaise," in A major (Chopin), were well selected for contrast, the former being melancholy and tender, the latter full of fire, demanding from the performer strength of hand and suppleness of wrist. These were played by Mr MacEwen with much delicacy of touch and with sympathetic feeling. Mr Sneddon most efficiently rendered the ever-welcome "Non più andrai" and a charming Serenade by Oakeley, the latter receiving a well-deserved re-call. Mr Watson very pleasingly sang "When other lips" (Balfe), and, in answer to the persistence of the audience, gave Oakeley's "Ad Amore." With the exception of the first, these songs were accompanied by the Professor with exquisite taste. The orchestra acquitted itself well both in accompanying the choral pieces and in the symphony and overtures. Mozart's Symphony in D major, No. 5, has seldom been played in Edinburgh, and we think this is the first time it has been heard in Scotland with flute and clarinet parts, which are Mozart's own, though published in 1880. From beginning to end it was played with accuracy and taste. We only regretted that the repeats in the Andante, presumably from want of time, were omitted. The overture to *Saul* was ren-

dered with true Handelian feeling. This was the first occasion of its being performed here with full orchestra and organ, the latter instrument being beautifully played by Mr Crook. The overture to *Zampa*, which was brilliantly given, formed a very fitting conclusion to a most successful and enjoyable concert. The students and their esteemed Professor have reason to congratulate themselves on the success of their labours during the past session. If those who join the society next year enter with equal enthusiasm into their work—keeping in mind that “great results can only follow great labour”—we may expect that when the ter-centenary, as proposed, is then celebrated, their musical efforts may even surpass their present success, and add much to the rejoicings in commemoration of the great event. The members of the University Musical Association and the inhabitants of Edinburgh cannot feel sufficiently grateful to Sir Herbert Oakeley for his unwearying efforts in placing the art which he has made his life study before them in its true position, and also for the many opportunities he has afforded them of hearing the works of the great masters worthily interpreted by himself and others.

TO BE OR NOT TO BE.*

One evening in the early spring,
These words a maid was heard to sing,
In tuneful voice again, again,
A song that had the same refrain:
“Do I love him as he loves me;
Is it to be or not to be?”

A question had been asked that day
Which she was prayed to answer yea;
But could not quite make up her mind
If to that answer she inclined,
And thus was heard again, again,
In accents sweet, the same refrain:
“Can I love him as he loves me;
Is it to be or not to be?”

“He said that it would break his heart
If aught occurred for us to part,
And then of grief perhaps he’d die,”
She added with a little sigh:
“So I’ll love him as he loves me,
And answer yea, it is to be!”

* Copyright.

EMILY JOSEPHS.

ROYAL ACADEMY OF MUSIC.—The competition for the “Llewellyn Thomas” gold medal took place on Monday. The examiners were Messrs Maybrick, J. G. Patey, and Wilbye Cooper (chairman.) There were 18 candidates, and the medal was awarded to Alexander Ehrenberg.—The competition for the “Santley” prize (purse of ten guineas) took place on Wednesday. The examiners were Messrs J. Li Calsi, J. B. Zerbin, and W. Ganz (chairman). There were seven candidates, and the prize was awarded to Alfred Izard.

ROUND, CATCH, AND CANON CLUB.—The last meeting of this prosperous club was held on Saturday last, under the presidency of Mr Frederick Walker—the *Speaker* of the evening. Additional interest was imparted to the occasion by the presence of Professor Macfarren, Dr Stainer, and Mr W. H. Cummings. The Professor, in returning thanks for the toast of the visitors, stated, in complimentary and felicitous phrases of which he is so perfect a master, the delight it gave him to become more intimately acquainted, than he had of late been, with a class of music so peculiarly English. What more suitable response could the members make than by singing, as they did, with immense spirit and effect, the great composer’s well known glee “King Canute”? Their repertory supplied them as well with a sample of Dr Stainer’s skill as a glee writer, and few things of the evening were sung with such heart and voice as that gentleman’s glee, “Bind my brows,” a work worthy of the author. That accomplished musician, Mr W. H. Cummings, also had the opportunity of hearing his prize glee “Oh! the summer night,” sung to perfection. The rest of the programme consisted of a well made selection of glees and catches by writers of olden times—times when Englishmen more generally prized that class of music than now. It is, however, pleasant to know that there are fine glee writers living, and, it should be said, singers also, for happily the members of the Round, Catch, and Canon Club, are capable of keeping alive, by really good performances, a love of an art once so sedulously cultivated, and still so much enjoyed. Mr Cartwright, a non-professional member, proposed the toast of the *Speaker* of the evening, and the other officers of the club, including Mr W. Winn, Mr Baxter, and Mr Coates. Mr Fred. Walker acknowledged the honour paid to him and his brother officers.—W.

WAIFS.

Tamberlik has been singing in Granada.

Gayarre is recovering from his attack of fever at Naples.

Stagno, the tenor, is engaged to sing ten nights in Seville.

The theatre at Zeugg (Croatia) has been burnt down. No lives lost.

A new opera, *Rita*, by Sig. Guercia, has proved a success in Malta.

Uetam, the bass, is engaged for the season of 1883-84 in St Petersburg.

Verdi’s *Requiem* was most warmly received at the Teatro Real, Madrid.

A Branch Berlioz-Monument-Committee has been formed in Brussels.

The Theatre Royal, Munich, will be closed from the 2nd to the 31st July.

It is reported that Signorina Borghi-Mamò is engaged to Tamagno, the tenor.

Miss Griswold has succeeded Signorina Turolla in *Faust* at the Milan Scala.

The French operatic season in New Orleans was brought to a close on the 22nd ult.

F. Planté, the pianist, is in Milan, which he will shortly leave for St Petersburg.

Reginaldo Grazzini is appointed Director of the Liceo Benedetto Marcello, Venice.

The Milan Quartet Society telegraphed a message of condolence to Mme Wagner.

Maurice Devriès, the baritone, is re-engaged at the Théâtre de la Monnaie, Brussels.

Mlle Donadio and Lhérie, the tenor-baritone, have returned to Paris from Madrid.

The young tenor, Durot, was to sing in Ch. Gounod’s *Redemption* at the Milan Scala.

Max Bruch’s *Lied der Glocke* was recently performed by the New Singacademie, Halle.

The Società Filodrammatico-Musicale, Turin, will shortly inaugurate a “Saloon-Theatre.”

Mr William Dorrell has left London to pass the Easter vacation at his residence in Sussex.

The operatic season just concluded at the Politeama, Trieste, was financially unsuccessful.

Etelka Gerster is engaged by Merelli for his Vienna season, commencing on the 1st April.

Borghi-Mamò, the soprano, and Stagno, the tenor, are engaged for next season at Seville.

Norma, with Signorina Singer as the erring Priestess, is announced at the San Carlo, Naples.

The Teatro Carignano, Turin, has been purchased by a joint-stock company for 260,000 liras.

Arrigo Boito’s *Mefistofele* has been produced with success at the Theatre Royal, Stockholm.

Florimo, archivist at the Naples Conservatory of Music, is about to publish a volume on Wagner.

Ch. Gounod’s *Phlémon et Baucis* was announced for the 24th inst. at the Teatro de la Zarzuela, Madrid.

Bianca Lablache is engaged for a short time at the Politeama, Genoa, to sing in *Rigoletto* and *Zuma*.

A new opera, *Adello*, by Sig. Logheder, who had 28 calls the first night, has been well received in Pavia.

A new buffo opera, *L’Obelisco*, music by Sig. Galanti, has been produced at the Teatro Rossini, Rome.

Owing to the death of G. G. Guidi, the music publisher, the *Boccherini* journal has ceased to appear.

The great Italian tragedian, Salvini, is playing a farewell engagement at the New York Academy of Music.

Brambilla-Ponchielli has been singing in her husband’s opera, *I Promessi Sposi*, at the Pergola, Florence.

Pauline Lucca leaves the Imperial Operahouse, Vienna, on the 15th April and returns at the end of October.

The Duke of Coburg-Gotha has conferred the Ernest House Order on Schröder, *Hofcapellmeister*, Sondershausen.

The Emperor of Austria has bestowed on Sander, head of the Leipzig publishing firm of Leuckart, the Gold Medal for Art and Science.

The Italian operatic company engaged by Sig. Ferrari for Buenos Ayres will sail on the 3rd of April from Genoa.

Turola will probably appear in May as Norma in Bellini's opera of the same name at the Teatro Alighieri, Ravenna.

X. van Elewyck, the writer on musical subjects, has been unanimously elected Member of the Royal Academy of Belgium.

Cerale, *prima ballerina* at the Imperial Operahouse, Vienna, has composed the music of a fairy ballet, *La Dea delle Isole*.

A coloured vocalist will, it is said, make her *début* as Selika in *L'Africaine*, at the Stadttheater, Frankfort-on-the-Maine.

Von Hülsen, Intendant of the Theatres Royal, Berlin, will keep on the 16th August the 50th anniversary of his Intendancy.

Saint-Saëns resigned his post of critic on the *Voltaire* to his friend Gounod only for the first performance of *Henry VIII*.

A new ballet, *Le Avversità d'un Contadino*, by Sig. Marzagora, has been produced with success at the Vice-Regal Theatre, Cairo.

The management of the Teatro Real, Madrid, have presented Signorina Adele Borghi, mezzo-soprano, with a diamond ring.

Most of the Italian opera company, headed by their conductor, Goula, lately of the Teatro Real, Madrid, are now in Barcelona.

The Wilhelm-Theater, Berlin, has been purchased by the manager of the Friedrich-Wilhelmstädtisches Theater, and will be devoted to buffo opera.

Gounod will deliver the address at the inauguration of the Monument to the composer, Henri Reber, who was a member of the French Institute.

There is a vacancy for an "organist and music master" (with a guarantee of £100 a year) announced for St George's School, Brampton, Huntingdon.

Miss Emma Thursby gave a concert, under the patronage of the Marquis of Lorne, on the 22nd ult. at Ottawa, and met with an enthusiastic reception.

Verdi is reported to be actively engaged on his new opera, *Iago*, book by Arrigo Boito, which, it is added, will be produced next winter at the Scala, Milan.

Mdme Vereims-Devriès has returned to the stage, which she quitted for a time, and been singing in *Faust* and *La Traviata* at The Hague and Amsterdam.

Otto Goldschmidt, for many years Sarasate's travelling companion, has received from the King of Spain the Commander's Cross of the Order of Isabella the Catholic.

The programme of the last concert by the Oratorio Association, Munich, included Franz Lachner's *Requiem* and Biblical scenes, entitled *Ruth*, by L. A. Lebeau.

A Gold Medal is offered by the Society for the advancement of Science and Art, Dunkirk, for the best quintet for violin, viola, clarinet, bassoon, and double-bass.

At Wagner's funeral the coffin was borne to the grave by Herren Albert Niemann, August Wilhelmj, Hans Richter, Anton Seidl, Fenstel, Groth, Forges, and Krolp.

Ponchielli's *Jone* has been performed by the Italian company at the Teatro Circo de Price, Madrid. His *Gioconda* has been received with favour at the Liceo, Barcelona.

From the 26th inst. to the 13th April, all Wagner's theatrical works will be performed successively at the Theatre Royal, Munich. —(By Royal command?—Dr Blüthgen.)

The Naples Associazione Internazionale d'Incoraggiamento have bestowed their Gold Medal and diploma of Honorary Membership on Max Joseph Beer, composer, Vienna.

Gounod's *Redemption* was to be performed yesterday (Good Friday) by the Handel and Haydn Society, Boston, U.S. His *Tribut de Zamora* has been produced at The Hague.

Before playing Chopin's works in public, Mdme Montigny-Rémaray went through them with Auguste Franchomme, the Nestor of French violoncellists and a bosom-friend of the composer's.

The programme of the eleventh Museum Concert, Frankfort-on-the-Maine, included "Tragic Overture" and "Nanie," by Johannes Brahms, besides *Agrappina*, a choral composition by Gernsheim.

Remenyi, the Hungarian violinist, is in New York, and was to play, at Koster and Beal's Concert, on the 25th ult., for the first time, "El Hidalgo," a Spanish heroic dance of his own composition.

Teresina Tua, the young violinist, will shortly return to Berlin and give a series of concerts at Kroll's Theater. The Dresden Liedertafel, under the direction of Ed. von Welz, is, also, announced to give concerts in the Prussian capital.

The annual performance of Bach's Passion Music (*St Matthew*) took place at St Paul's on Tuesday night. The congregation included

the Princess of Wales. Dr Stainer conducted the orchestra, and Mr Martin presided at the organ. The solos were rendered by Messrs Hanson, Kenningham, Kempton, and Winn.

A new composition by R. Andrews for the piano, entitled *Magdala* ("Dream of the Captive in Abyssinia"), dedicated by special permission to Lord Wolseley, G.C.B., G.C.M.G., is just published, and from the variety of incidents musically illustrated we notice a hymn, supposed to be sung by the captive, also a prayer of great beauty. A march (troops approaching) is admirably descriptive, and this effective movement is repeated in quicker tempo as the troops are nearing the capital. Mr Andrews has entered his 80th year—says the *Altrincham Guardian*—and it will be gratifying to his former numerous friends and pupils (he having resided for ten years professionally amongst us—being called again to Manchester under family circumstances of a very trying character seven years ago, viz., to take charge of a bereaved widow, his youngest daughter, and five young children) to know that this, through the untiring exertions of himself and the kind aid of relatives and friends, has been successfully carried out.

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MalcolmMadame VESTRIS
DouglasSig. PORTI
Roderigo (Roderick Dhu)Sig. REISA
SerenoSig. DE GIOVANI
Elena (Ellen)Madame RONZI DE BEGNIS
AlbinaSignora CLARINI
 Chorus of Bards, &c.

MONTE CARLO.—The operatic season organized by M. Jules Cohen was brought to a close by a mixed programme, comprising the third act of *Rigoletto*, the first of *La Traviata*, and *Le Maître de Chapelle*. Maurel, the baritone, greatly distinguished himself in *Rigoletto* and *Le Maître de Chapelle*. On the previous evening Mdme Heilbronn and Mlle Mansour, MM. Dufriche and Villaret appeared in *Les Dragons de Villars*. Not the least attractive feature of the past season was the singing of Mlle Van Zandt.

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